

# the Face, the Hands

2015

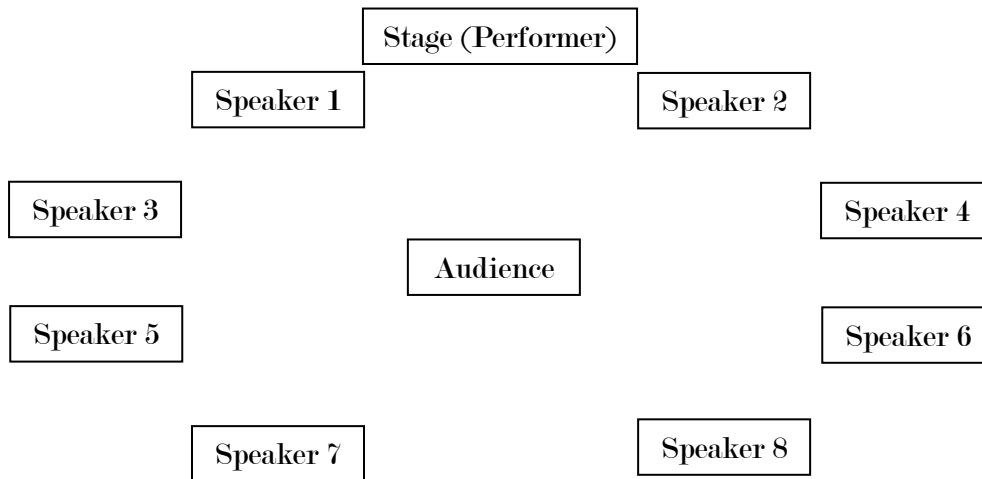
for Solo Violin and Live Electronics

Ash Stemke

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[ashstemke.com](http://ashstemke.com)

### Performance Directions:

The violin should be played into a microphone, whose signal is then routed into the Max patch. Max will produce sound in 8 channels, routed through an interface to the speakers. The 8 outputs from the interface should be routed to the speakers and arranged as shown. Below is a diagram of the setup:



Sound produced by the performer is amplified immediately into speaker 2, and then delayed at various amplitudes into speakers 4, 6, 8, 7, 5, 3, and 1, respectively.

The performer should use a metronome or click track. I suggest a "metered" metronome that can produce a different sound on the downbeat (as compared to the other beats) of each measure. For increased accuracy, performers may opt to set the metronome to 120 bpm (while still performing the piece at 60 bpm). At the end of the piece, the performer should remain silent and still until all sound has completely faded from the speakers.

Approximate Performance Time:

7' 30"

Program Note:

86,400 seconds elapse each day. How often do we, as humans, actually "experience" the seconds ticking by? How does our (im)perception of this constant pulse affect our thoughts, feelings, and actions? Listen as the violin explores rhythms and pulses inspired by this singular, steady beat. Do the seconds float in and out of your consciousness? Can you *feel* them?

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Strictly in Tempo ♩ = 60

con sord.  
pizz.

Violin

*p* *mp*

cresc. *f*

arco *mf* *p* *f* pizz.

arco *p < f* *p < f* *mf* *p*

*f* *p < f* *p < f* pizz.

arco *mp* *f*

*mf* *mp*

24 *f* *p*

27 *mf* *mp* *f*

30 *f sempre*

34 *mf* *pizz.* *p* *cresc.*

38 *δva* *f*

44 *pp* *p < mp* *p < mp* *p < mp*

51 *p < mp* *p < mp* *mf* *f* *2* *3* *4*

61 *senza sord.*  
*pizz.* *arco*

*mp* *p* *mp* *p*

64

*mf* *p* *mf* *p* < *mf*

67 *arco* *pizz.* *pizz.*

*f* *mf* *f*

71 *arco*

*mf* *mf* *mp*

75 *pizz.* *arco*

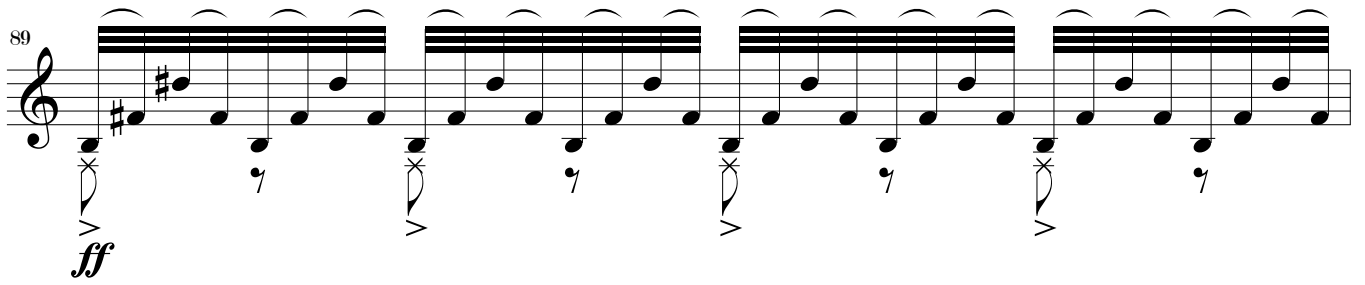
*f* *f* *p* < *f*

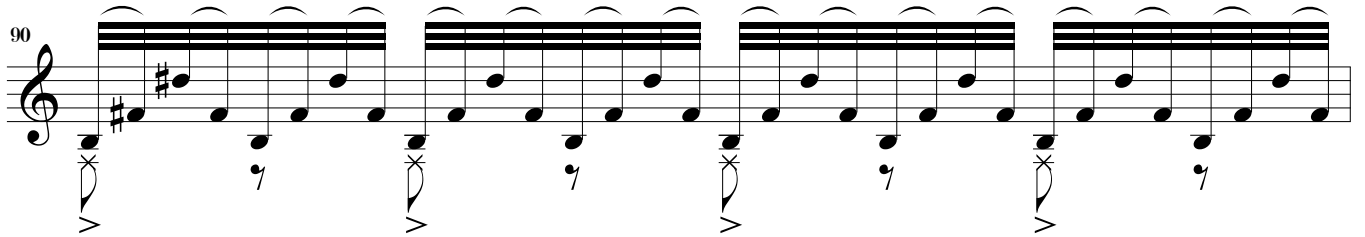
78

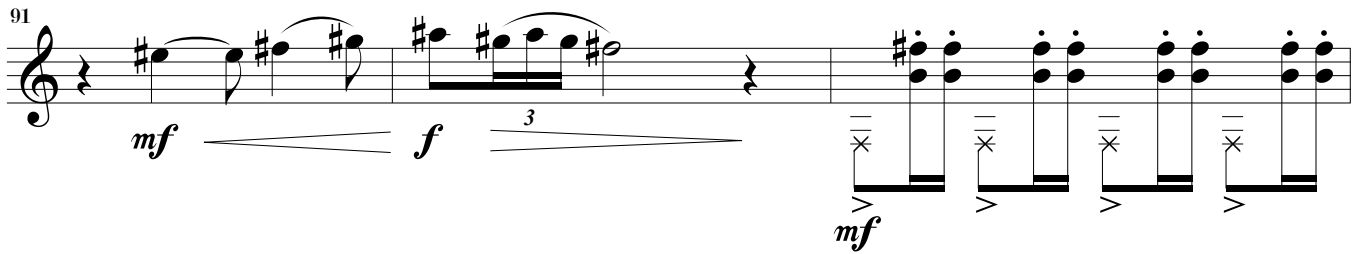
*mp* *f* *f*

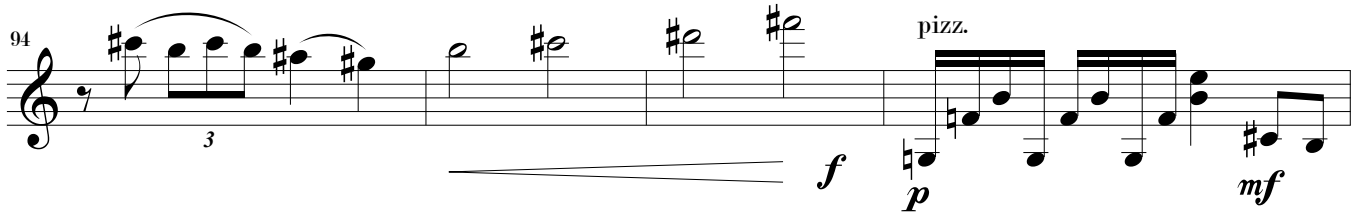
82 *32nd Notes*

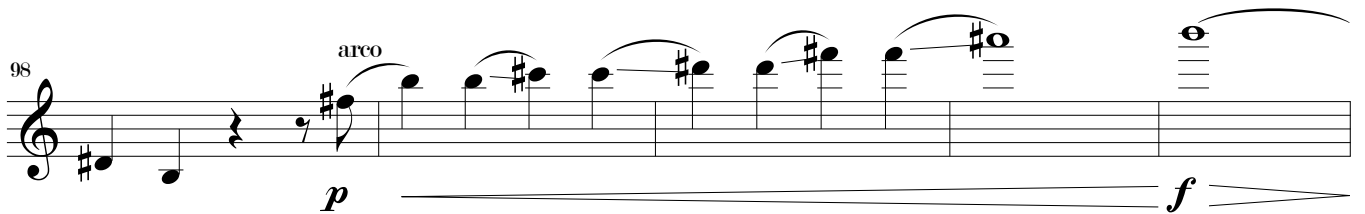
*p* *molto cresc.* *ff* *mf*

89 

90 

91 

94 

98 

103 